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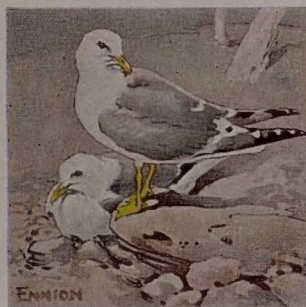


Paris
collections



ROWLAND HILDER, V.P.R.I.

Shell Guide to Bird Sanctuaries: Dungeness



In spite of the new nuclear power station, Dungeness is still a bird sanctuary managed by the Royal Society for the Protection of Birds. Here bird watchers can enjoy the unique delights of this great Kentish shingle promontory, long famous as a haven of birds which are rare or at the edge of their range.

Rowland Hilder shows the Ness itself, looking south-east to the sea, with the tall modern lighthouse on the left, the old lighthouse and coastguard houses, where a Bird Observatory is situated, on the right. The Sanctuary lies to the west of this area.

A conservation programme, under a succession of R.S.P.B. naturalist-watchers, has restored some of the prospects of the animals and plants, at least one of which is found nowhere else in Britain and several nowhere else in Kent. Dungeness's famous common gull colony (the only one south of the Scottish Border country) still has its problems, as does its herring gull colony which is the sole shingle-nesting one in the U.K. The common terns do well now, and the rare stone curlews hang on as breeders. So do the handsome wheatears and ringed plovers (shown together with the common

gull in the small pictures by Eric Ennion), typical nesters on barren or stony ground. The Observatory concentrates largely on bird migrants that pass through here in spring and autumn, and has recently marked its 75,000th bird. It logs about 170 species of birds in each season, and over 200 in a decade, some of them vagrant passengers seldom recorded elsewhere, even in these days of intensive, organised bird watching.

Permits for the Dungeness Sanctuary must be obtained from the R.S.P.B., The Lodge, Sandy, Bedfordshire. To Dungeness itself the road leads across some miles of a bleak, flinty, pebble landscape, full of flat character. The best road strikes SE from North Lydd, close to the B 2075 and B 2076 junction. Walking on the shingle can be tiring and stout shoes are essential. Windproofs recommended.

JAMES FISHER

Some advice from Peter Scott: not all Britain's bird sanctuaries are open throughout the year. To avoid disappointment and help the sanctuary managers, please write ahead for permits, keep to trail regulations and drills, and read the COUNTRY CODE (6d. from H.M.S.O.).



Wherever you go... you can be sure of



tatler

and bystander volume 255 number 3314

EDITOR
JOHN OLIVER

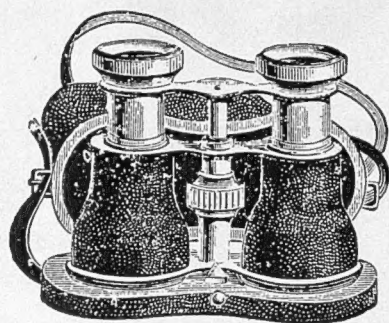


The girl on the cover isn't giving too much away and that's quite fair, because when Bob Brooks took the picture Paris fashions were still under embargo for publication. It can be revealed though that the bolt of red, white and blue printed cloth is from Aschers couture range designed exclusively for the Paris and London high fashion houses. Full coverage of the Paris spring fashion collections begins on page 419 with Unity Barnes reporting. Lipstick on the cover is Camellia by Charles of the Ritz

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GOING



PLACES

SOCIAL & SPORTING

H.M. Queen Elizabeth, the Queen Mother, will attend a performance of Mahler's 8th Symphony at the Royal Albert Hall at 7.30 p.m., 4 March, presented by the Henry Wood Memorial Trust. (KEN 8212.)

Opera Ball, Grosvenor House, 4 March.

Highland Ball, Claridge's, 5 March.

Cardinal's Ball, Cambridge, 5 March.

Pitt Club Ball, Cambridge, 6 March.

Spring Ball, Savoy, 9 March, in aid of refugees, under auspices of the World Community Chest.

Canada Club Dinner, Savoy, 17 March. (Details, Mr. P. B. Murray, WHI 7921.)

Golden Knights Ball, the Dorchester, 18 March, in aid of S.S.A.F.A. (Tickets, £3, from Appeals Secretary, TRA 4131.)

Imperial Cancer Research Fund Ball, Locarno Hotel, Hull, 18 March. (Details, Mrs.

Bobbie Levine, North Cave 220.)

Hunt Balls: Avon Vale, Bo-wood, Calne, Wilts., 12 March; **V.W.H.**, 19 March.

Point-to-Points: Sparkford Vale; Army, Tweseldown; **Ayrshire Yeomanry**, Tarbolton; **Beaufort**, Didmarton; **Cambridge University**, Cottenham; **Cheshire Forest**, Littleton; **Oxford University**, Crowell; **S. Shropshire**, Eyton-on-Severn, 6 March. **Wilton**, Bradbury Rings; **Cottesmore**, Garthorpe; **Flint & Denbigh**, Criccin; **R.E. Draghounds**, Charing; **Suffolk**, Moulton, 13 March.

RACE MEETINGS

Steeplechasing: Plumpton, today; **Ludlow**, today, 4; **Wincanton**, 4; **Newbury**, 5, 6; **Warwick**, Market Rasen, Newcastle, 6; **Southwell**, Worcester, 8; **Cheltenham**, 9-11; **Haydock Park**, Kempton Park, 12, 13 March.

MUSICAL

Royal Ballet, Covent Garden. *Romeo & Juliet*, 3, 5 March; *The Two Pigeons*, *La Bayadère*, 10, 12 March, 7.30 p.m.; *La Fille Mal Gardée*, 13 March, 2.15 & 7.30 p.m. (cov 1066.)

Covent Garden Opera. *Don Giovanni*, 4, 6, 9 March, 7 p.m. (last perfs.); *Elektra*, 8, 11 March, 7.30 p.m.

Royal Festival Hall. B.B.C. Symphony Orchestra, cond. Haitink, 8 p.m., today; *Elisabeth Schwarzkopf* (soprano), recital inc. world première of song cycle by Menotti, 8 p.m., 4 March; *New Philharmonia*, cond. Boult, 8 p.m., 5 March; *London Choral Society & Philomusica*, cond. Tobin, in *Messiah*, 6 p.m., 6 March; *L.P.O.*, cond. Svetlanov, 7.30 p.m., 7 March, and 8 p.m., 9 March; *L.S.O.*, cond. Davis, with John Ogdon (piano), 8 p.m., 10 March. (WAT 3191.)



Derek Hill's Islamic Architecture and its Decoration 800-1500 A.D., to be published by Faber & Faber this month, is the fruit of nine years of travel and photography. Many of the buildings had never been photographed before. Mr. Hill, also a painter, lives in Co. Donegal.

Sadler's Wells Opera. *A Masked Ball* (last perf.) tonight; *The Mines of Sulphur*, 5 March (last perf.); *The Seraglio* (last perf.), 6 March; *Orpheus in the Underworld*, 9, 11 March; *Der Freischütz*, 10 March. (TER 1672/3.)

Wigmore Hall. London Piano-forte Series. Janet Goodman, 3 p.m., 7 March.

Lunchtime concert, Wigmore Hall. Sydney Mann (violin), Valerie Pardon (piano), 1.5 p.m., 4 March. (Adm.: 2s. 6d., students, 1s.)

ART

Tate Gallery. The Peggy Guggenheim Collection, to 7 March. **Fifty Years of Sculpture, 1914-1964**, Grosvenor Gallery, to 11 March.

City of London Art Exhibition, Guildhall Art Gallery, to 6 March.

Brazilian Art Today, Royal

College of Art, to 13 March.

FESTIVALS

St. Pancras Arts Festival, to 26 March.

Southampton University Arts Festival, to 20 March

EXHIBITIONS

"Daily Mail" Ideal Home Exhibition, Olympia, to 27 March.

The Pack Age, Design Centre, Haymarket, to 6 March.

Fabric Collage, by Maureen Helsdon, Crafts Centre, Play Hill, to 13 March.

FIRST NIGHTS

Royal Court Theatre. *Happy End*, 11 March.

Mermaid. *Right You Are!*, 16 March.

Duchess. *Return Ticket*, 18 March.

BRIGGS by Graham

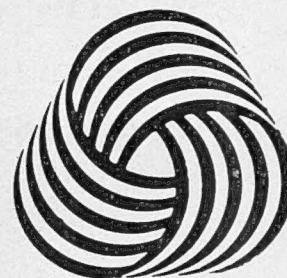


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Harold Pinter, master playwright of the circular dialogue, attends a rehearsal of his new television drama *Tea Party* which the BBC will screen on 25 March. Eleven countries in Europe and Scandinavia will see it too. In the top picture director Charles Jarrot (with beard) thinks deeply while Leo McKern (behind desk) and Vivien Merchant (Mrs. Pinter), who are the leading actors, wait their cue

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GOING PLACES

By a happy coincidence, some of the best food in Italy goes hand in hand with some of her most illustrious art. Tuscan cuisine extends as far south as Rome, there to grace some of the most notable restaurants. And within the huge area of Tuscany itself—in Florence and Siena, San Gimignano and Volterra—we are back to its source, with quail and pheasant, hare and wild boar; truffles, suckling pig and rich, delectable pork and pork liver grilled on a skewer with croûtons of bread. Back with the robust scent of sage and rosemary, used with an abandon that would make a French chef faint, but which suit the air, the water, the setting and the wines (rough, astringent Chianti among them) that are such a perfect accompaniment.

Michelin stars are grudgingly donated throughout Italy. Italian cuisine is not refined by French standards. Creamy, buttery sauces are a rarity, as are fine napery, subtle lighting and slick waiters. You know a good Italian restaurant, first and foremost, because it is full and if you see a priest or two among the clients, it is always a good sign.

Many of the best restaurants

and *trattorie* display their food in refrigerated cases so you can pick the precise fish you want, or gauge for yourself the quality of the *prosciutto*. But never be afraid to ask to see the *cucina*, with some dozen different pots on the range. There are a number of basic culinary terms, common to most menus, but the pots are the way to make quite sure that you've ordered what you meant.

I make no apology, in this instance, for giving food pride of place. To list a few of the more obvious staging points in Tuscany I begin with Arezzo; head for the Buco di San Francesca, a picturesque tiled cellar very close to the church that was frescoed by Piero della Francesca. A speciality there is *cotechino*, a hot, spiced sausage served either with mashed potatoes, lentils or white beans: (*fagioli*).

Here, as indeed almost anywhere else in Italy in the right season, begin with fresh young artichokes (*carciofo*), or asparagus (*asparagi*, often served with Parmesan as well as melted butter). Apart from the Piero della Francescas, look at the Romanesque church of Santa Maria della Pieve and its gold polyptych, the



ABROAD

fortified, and of whose first impression Bernard Berenson remarked: "More shocking than New York."

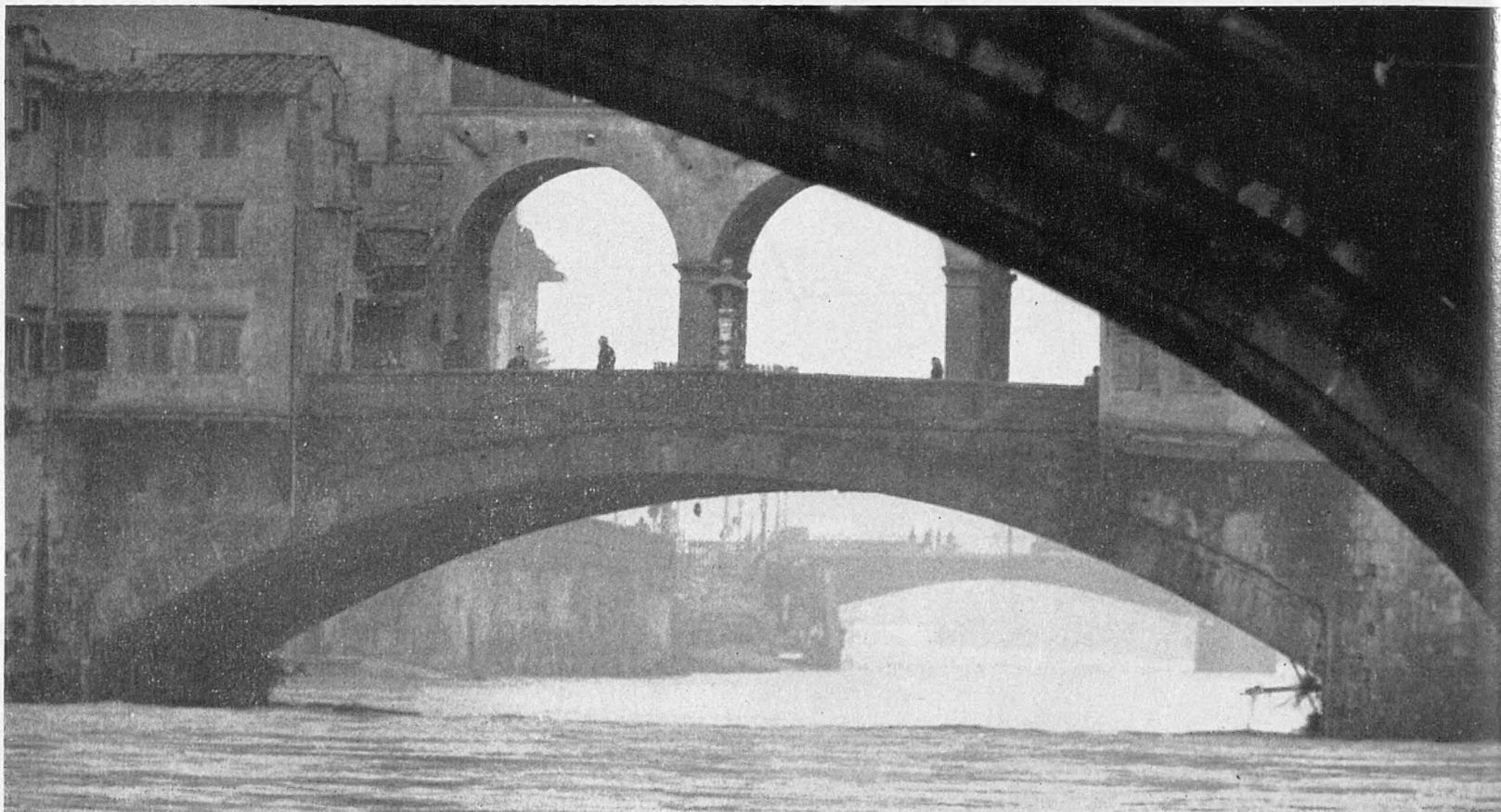
Volterra shares with San Gimignano this air of fortified remoteness. One classic, gamy, crowded *trattorie* I remember was Etruria, where we lunched off roast wild boar. The sights: the Piazza dei Priori; and, for the sake of the view, the dramatic Balze just outside the fortifications. The stark grey slopes precipitate down thousands of feet to the valley below, and understandably inspired Dante in his writing of the *Inferno*.

Orvieto is a spectacular coronet of hilltop from a distance, a cosy market town once you are through the walls. Having window-shopped in several, I was directed to its best restaurant by a policeman. The Morino, in Via Garibaldi, was crowded and steaming with good food and hospitality on an unsympathetic December day. Superb spit roasts here but also some interesting anti-pasto and creamy, gorgeous puddings, visible for the picking. One drinks the local white Orvieto with almost everything. The sights: the 13th-century Duomo, but especially

work of Pietro Lorenzetti.

Somehow the bright market places of Lucca that bloom in the narrow streets promise good food, and it certainly gets delivered at Buca di San Antonio, where the three young men of the family perform near acrobatics to serve their overflow of clients. It is starred by Michelin for its *papadelle con lepre* (pasta with a ragout of hare), and another of its traditional offerings is *vitello al tonno* (slices of veal in a tunny-fish sauce). Sights: the stupendous, unavoidable church of San Michele, in the main piazza.

San Gimignano, one of the most picturesque of all the Tuscan hill towns, has become a sightseers' resort in its own right. The Cisterna has smartened up accordingly, and is a good place to stay, as well as to eat from huge whole roasts cooked over an open spit. The sights: too numerous to list in detail, but the hallmarks of the town are the 10th-century skyscrapers by which it was once



The Ponte Vecchio, Florence

its vibrantly coloured mosaic façade.

Guido carries Siena's gastro-nomic palm, with the city's single Michelin star. Raw brick and a plethora of film stars' photographs, dating back to Valentino and beyond, are its decor. Rich and gorgeous was their *arrostino misto*, with veal, pork and liver all roast with croûtons on a skewer (a more common name for this dish is *Spiendino di maiale* or *di fegatelli*). Piazza del Campo harbours two more good restaurants, Al Mangia and Il Campo. Just behind it, I liked a vine shaded *trattoria* named Carlo. The food at Scattiapensare, on the hills overlooking the city, is delicious, if not especially adventurous. But to order, they will produce a superb *risotto alla trifolata*: the white truffles (*tartuffi*) of Tuscany rank among gastronomic pleasures comparable with any in Europe. This hotel, open only in summer, has pretty gardens and a pleasant, private house atmosphere.

Finally Florence, a city which by its own reckoning is every bit as important as Rome, feeds its visitors exceedingly well. High among my own favourites is Grotto Guelfo, in the

arcades just off Tornabuoni, where I sat in the outdoor summer shade and, I remember, ended the meal with wild strawberries, fresh figs and *vin santo*—the Italian equivalent of a sweet Sauterne. Alfredo, a modern restaurant tucked away on the south side of Ponte Vecchio, does a memorable veal *en papillote*. Harry's Bar (not as American as it sounds) is, currently, perhaps the most elegant dining place, and does a miracle of light *canelloni*.

Remember that anything *alla Fiorentina* means with spinach, with the exception of the steaks. These are whacking great T-bones, more tasty than tender as a rule—but just the same, among the few Italian steaks that by English standards are worthy of the name. Good, traditional restaurants which specialize in them are Paoli, Buca Lapi and Sabatini: this, the grandfather of Florentine restaurants, has a menu almost the size of this magazine, with a wine list to match. The sights? If you can still stagger after a full scale Florentine lunch, get as far as Piazza della Signoria, order a *grappa* with your coffee and settle down to enjoy what you see right before you.



PHOTOGRAPHS: DICK SWAYNE

The tower of the Uffizi, Florence



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GOING PLACES TO EAT

C.S. Closed Sundays

W.B. Wise to book a table

Bridge Restaurant, 25 Basil Street (KEN 1723). C.S. Cosy is, I think, the word to describe this smart restaurant, for one feels comfortable and at ease in it. From occasional visits I have come to the view that its *métier* is straightforward cooking. Last time I went the *escalope de veau* was excellent, as were the vegetables, but the Bortsch thin and not very hot. It is a soup better left to the Russians and Poles. There are sound carafe wines, and some fine red burgundies on the list. Service is attentive. A good place to go to when shopping at Harrods if you are ready to spend about 20s. per head without wine, and a pleasant place for a leisurely meal with an old friend. W.B.

Fontainebleau Wine Restaurant, 3 Northumberland Avenue, just out of Trafalgar Square (WHI 1425). Luncheon 12 to 3 p.m. Monday to Friday. Dinner 6 to 10.30 p.m. Monday to Saturday. Quick service buffet—half-hour, half-guinea luncheon—12 to 3 p.m. Monday to Friday. This restaurant has now an established reputation among wine-lovers, for it has 200 French wines in half-bottles, with the wine of the month by the glass or half-carafe. It is now running a

series of wine-tasting dinners, on 6 and 27 March, 10 April and 1 May. At the first dinner the six wines served included a Bouzy Rouge 1961 from the Champagne region, Irancy Rouge from the Chablis country, a Vieux Cahors, the "Black Wine," and a Muscat de Frontignan. The charge for the wine-tasting dinners is 21s. and for the wines 12s. 6d.

Wine note: New list

I found most interesting the new list of Wolfe's Wine Company, which is associated with the well-known restaurant of that name in Abingdon Road. Its range is from a sound 1961/62 Thorin Beaujolais at 10s. 6d. per bottle to the rare white Châteauneuf-du-Pape estate bottled La Solitude at 25s. 6d., but all the wines in it have been specially selected including a non-vintage extra sec champagne at 22s. 6d. Orders must be for a minimum of one dozen bottles, which can be assorted. Mr. Wolfe also has a separate and special list of "collectors' pieces." It includes a 1916 château-bottled Lafite at 150s. per bottle, a 1928 Pommard, shipped by Chauvenet for Frascati at 17s. 6d. the half-bottle, and 1953 domaine-bottled Richebourg de la Romanée-Conti in magnums at £7. There are also

some notable vintage ports on the list, including Taylor's 1924 in magnums at £12, and an 1886 Hooper at 35s. per bottle.

Wine Mine meetings

The following future meetings of the Wine Mine Club have been arranged:

10 March-1 April:

Wines of the Riesling groups

28 April-27 May:

Beauties of Beaujolais

16 June-15 July:

Wines of Italy

15 September-14 October:

Great Domaines of Burgundy

Full particulars of membership and tasting charges from Peter Dominic, 2/8 Orange St., W.C.2.

... and a reminder

Overtons, Victoria, opposite station. (VIC 3774.) *The quality of the oysters, smoked salmon and sole Colbert are outstanding.*

El Cubano, 171 Brompton Road. (KEN 0418.) *This popular restaurant has now gone Mexican in both menu and decor.*

Chanticleer Taverna, Roebuck House, Palace Street, S.W.1. *Evenings and licensed until midnight. (VIC 5695.) Somewhere different, with Greek food, music, wine and cabaret.*



100 candles take a lot of blowing out so when the Café Royal celebrated its centenary Mr. Vincent Baker and Mr. Charles Forte joined forces. Mr. Baker is the great-grandson of Daniel Nicols, founder of the Café Royal. The birthday cake was sent to a children's hospital

MAN IN

A man of swift arrivals and decisive departures who lives at the height of luxury. Who embraces the suite life and holds decided views—from pent house terraces above the world's Capitals. A man of drive who takes his ton-up-manship hilariously, enjoying with equal zest duelling with Amazons in Ferraris, or dual interests with Juliets in Alfa Romeos. *This* man, magnificently one move ahead; poised, elegant, mohair-cool in ...

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ZERMATT IN THE SUN

A good many colourful spectacles have been devised for Switzerland's Year of the Alps, which celebrates a hundred years of winter sports tourism. At Zermatt in July a party of international celebrities will climb the Matterhorn to mark the centenary of the first successful ascent by Edward Whymper and his party. The mountain forms a background in the picture for Londoners Mr. & Mrs. Peter Bolt, who were among the large British contingent at Zermatt in the early weeks of the year. Sunshine was abundant, snow in rather shorter supply. More pictures by Tom Hustler overleaf. Muriel Bowen's column is on page 403



Tatler 3 March 1965

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PHOTOGRAPHS: TOM HUSTLER



ZERMATT IN THE SUN/CONTINUED

- 1 Mrs. Douglas Ballantine curling
- 2 Mr. & Mrs. David Bogle from Edinburgh and Col. & Mrs. Frank Moffat, all of whom were in Zermatt for the curling
- 3 A lunchtime sunbathe on the Findeln Run for Miss Elspeth Fairbairn, Miss Pauline Grimley and Miss Jill Martin
- 4 Young Mark Mendoza is given a lesson on the ice by Mr. Michael Edmund and Miss Vicky Hutton, members of the British National Skating team who are training in Zermatt

5 Mr. Hywel Evans, British skating champion for 1964/1965

6 Miss Felicity Lamb and Miss Carol Walker, who were in a chalet party

7 Dr. & Mrs. John Fowler

8 Junior ski instructor Mr. Max Schaller with London model Miss Marilyn Smith

The Cambridge Union's debate to celebrate their 150th anniversary was not an unduly serious affair.

The motion: "Should this House move to further business?" was debated by most of the Masters of the other colleges and many famous ex-Presidents of the Union, among them Mr. Selwyn Lloyd, M.P. (Magdalene), Sir Elwyn Jones, M.P. (Gonville & Caius), Sir Geoffrey Crowther (Clare), Mr. Humphry Berkeley, M.P. (Pembroke), and Mr. Alastair Sampson (Selwyn)

1 A general view of the debate with Mr. Humphry Berkeley, M.P., speaking

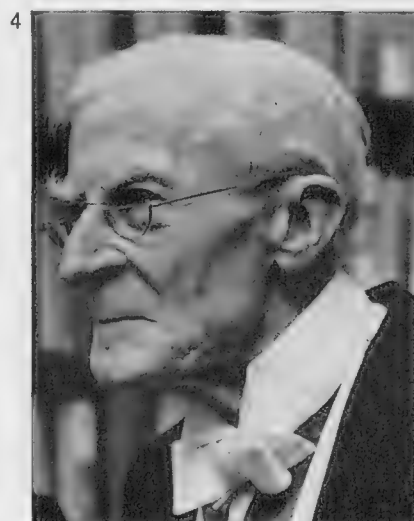
2 Miss Sheena Matheson (Girton), Mr. Peter Fullerton (Gonville & Caius), President of the Cambridge Union, and the Archbishop of Canterbury

3 Miss R. L. Cohen, Principal of Newnham, and Sir Geoffrey Crowther

4 Lord Adrian, Master of Trinity. He will be succeeded by Lord Butler of Saffron Walden

5 Sir John Cockcroft, Master of Churchill College

6 The President of the Oxford Union, Mr. Neil MacCormick (Balliol)



BIRTHDAY NIGHT AT THE UNION

BY MURIEL BOWEN

The Cambridge Union, so busy regretting (in recent motions) the passing of the buck or the Labour Party's hypocritical attitude to immigration, does not normally have much time to be social. But last week was different. The Union, founded in the year of Waterloo, was having a 150th anniversary and the occasion called for celebration.

Centrepiece of six hours of exhausting but extraordinarily brilliant entertainment was a banquet in 16th-century St. John's Hall. Under the gilded, double hammerbeam roof, and surrounded by portraits of the great and near-great, sat 60 ex-Presidents of the Union. They included a truly varied company of members of the Government both past and present, stockbrokers, lawyers, Civil Servants, even an Archbishop. All were feasted by Mr. PETER FULLERTON as predecessors in a distinguished office. While Cambridge honoured them as past Presidents of the Union it remained courteously incurious as to the more recent spiritual and earthly triumphs of the individuals concerned.

VOTES FOR WOMEN

SIR ELWYN JONES, the Attorney General, a note of resonance in his silver voice, pointed out that not everybody felt as they did themselves about ex-Presidents. "There are members of the House of Commons who believed that if all ex-Presidents of the Union were laid

end to end it would be no bad thing."

Historically the biggest change at this Union celebration was the inclusion of women. When SIR GEOFFREY CROWTHER praised the fact, there was loud applause. "There was no fight about letting us in, suddenly people began to say, 'Why not?'," Miss SHEENA MATHESON, the first girl to be a member of the Union committee, told me. Miss Matheson (Leeds Girls High School and Girton) is reading French literature, hopes eventually to get a Ph.D. "In the Union they (the men) have accepted us as people with a contribution to make." Added Miss Matheson, a chic and pretty blonde: "We would hate any special treatment just because we are women." As a speaker she follows two self-imposed rules. The first is never to try to be funny ("women speakers are no good at that sort of thing"), and the second is to know her subject well. One day she may stand for Parliament as a Socialist. "I'd like to, if it fits in."

MEMORIES AND MADEIRA

There are some 100 women members of the Union, not as many as there would have been a few years ago but nevertheless a large number. They are greatly encouraged by the women dons. "Newhall had some very keen ones a few years ago, but at the moment Girton is on top," Miss A. R. MURRAY, the Tutor in Charge of Newhall, told me. "Like all things in universities, public speaking has waves of popularity."

There was a lot of reminiscing over the 1815 Madeira. LORD SNOW (Christ's), the eminent technocrat, when an undergraduate supported a motion approving of bores. The B.B.C.'s head, Mr. KENNETH ADAM (St. John's), once supported the motion that the B.B.C. had not so far justified its existence.

YOUR GRACE AFTER DINNER

There was no doubt that the 150th birthday was going to be a grand evening. It certainly turned out to be fun. I liked in particular the story of his invitation as given by the Archbishop of Canterbury, DR. RAMSEY. First he was invited to speak, then a second letter arrived saying that on the whole it would be better if he spoke after dinner rather than in the debate beforehand. Turning to Mr. Fullerton, the President, he said charmingly: "I was not to be trusted with the display of intellectual oratory called for before dinner, and how right you were, Sir."

There were the references to 150 years of motions on burning issues long since burned out. There was the Union's longest serving official, the chief clerk Mr. SYDNEY ELWOOD, who has watched and made full allowance for the antics of generations of students. He has been 42 years with the Union and the University has just honoured him with an honorary M.A. There was the Principal of Newnham, Miss R. L. COHEN, trying to find a certain Nobel prizewinner in the throng, and saying: "Everybody is so tall and so bemedalled that the small ones haven't a chance of being seen."

CHALLENGE TO OXFORD

The last word, in a rich Glasgow burr, came from Mr. NEIL MACCORMICK, President of the Oxford Union, a splendidly kilted figure. "I think Cambridge has done quite magnificently this evening . . . I shall leave a minute in the files for whoever my successor in 1973 will be so that we can, if possible, go one better." The Oxford Union will be 150 years old in 1973.

Altogether an evening in keeping with the high-spirited, stimulating and unstuffy city that is Cambridge.

THRILLS AND CHILLS

A chilly start to the 1965 point-to-point season was made at Tweseldown, near Aldershot, with a meet by the Staff College & R.M.A. Sandhurst Drag Hunt. The large crowd appeared in furs and leather to ward off the cold wind, and the two divisions of the Open Race produced a good field

1 Major P. H. G. Bengough came second in the Members Race on Chevalier. He is a well-known Army point-to-point rider

2 Miss Fiona Mackinnon photographed the horses

3 Mrs. E. Savage with her horse Scharkan that she rode in the Ladies Race

4 S.Q.M.C. B. P. Thompson of the Life Guards (left) on Castle Malgwyn and Major P. Greenwood on Studs Lonigan clear a fence in the Members Race. Castle Malgwyn came 3rd, Studs Lonigan won

5 Miss Barbara Goodman in the saddling enclosure

6 Mrs. Jeffrey Peape, whose husband rode in the Open Race Division II

7 Lady Jeffreys, whose husband's horse Fire Beacon came 2nd in the Open Race Division II, with Mr. George Wiggin and jockey Mr. J. Hickman

8 Sarah and Jane Ferguson, daughters of Major & Mrs. Ronnie Ferguson. Their father is the Household Brigade polo player

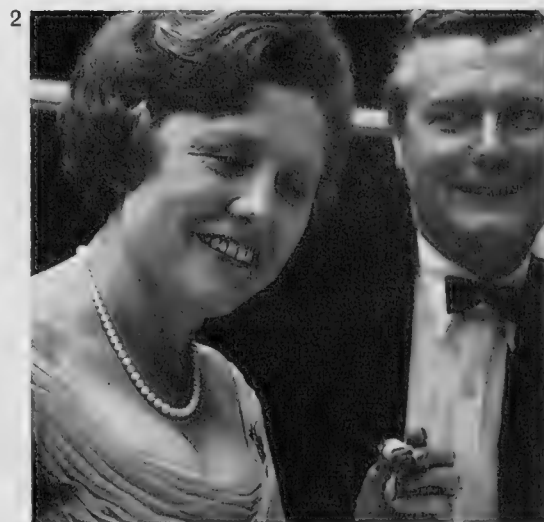


PHOTOGRAPHS: DESMOND O'NEILL



A BALL TO HELP CHILDREN

The Ladybird Ball, in aid of the Pestalozzi Children's Village in Sussex, was held at the Savoy. The ball chairman was Lady Annabel Birley



1 Mrs. F. R. Morell

2 Mrs. Anthony Watts and Mr. Edward Wright

3 Colonel Anthony Watts and
Mrs. Edward Wright

4 Lady Birdwood, wife of Lord Birdwood
and daughter of
Mr. & Mrs. R. G. Seymour Roberts

5 Baroness von Buseck, who was a guest
of the chairman

6 The Hon. Joseph Dormer and
Diana Duchess of Newcastle. He is
brother and heir presumptive of Lord Dormer.
She is the Earl of Wharnccliffe's sister

7 Mr. & Mrs. Dominick Elwes try their luck
on the fruit machine



PHOTOGRAPHS: DESMOND O'NEILL



LETTER FROM SCOTLAND

JESSIE PALMER

The Countess of Sutherland, who brought a party with her from Sutherland, was guest of honour at the Valentine Ball held by the Glasgow Branch of the Save the Children Fund at the Central Hotel, Glasgow.

The decorations followed the Valentine theme and—very charmingly—a Valentine card was presented to the Countess. This was a Victorian card that had been treasured by its owner, now an elderly lady, since she had been given it by her mother who received it over 100 years ago. The donor of the card was not at the ball but Lady Sutherland, genuinely pleased and touched by the gift, paid her a visit before she left Glasgow.

Lady Sutherland joined in a game of Bingo, the current craze at Scottish balls. It was only a 25 minute round, but it raised £344. The prize was a £100 carpet. Guests drank champagne "on the house" on arrival, ate a duckling supper, and enjoyed a lively programme of Scottish dances.

Among those who brought parties were Sir Robert & Lady Maclean and Sir William & Lady Robieson. Lady Robieson is vice-chairman of the Branch and Lady Maclean its indefatigable chairman. On the morning after the ball she was up at dawn to be hostess to the Renfrewshire Hunt!

Where will all the flowers be?

To encourage people to visit gardens and castles in the West of Scotland the Marquess of Bute, himself owner of one of the loveliest gardens in the area, has organized a series of garden visits for May and June when the rhododendrons and azaleas should be at their best. His own gardens at Mount Stuart specialize in rhododendrons and rare shrubs. As well as Mount Stuart, visits include Inveraray Castle, Crarae Lodge, Culzean Castle and Brodick Castle.

Flowers for the bride

Scotland's Gardens Scheme is shortly to lose its very efficient young organizer, Miss

Polly Maconochie Welwood, who took up the position on her return to Scotland from Kenya two years ago. In June she will marry B.B.C. music studio manager Mr. Andrew Perceval-Maxwell, and they will live in London. The Scheme's committee has had a lot of applications for the post of general organizer and it will probably make an appointment today.

Miss Welwood, who is the only daughter of Mr. L. R. & Lady Elizabeth Maconochie Welwood, Kirknewton House, Kirknewton, tells me that she has loved the work and will be very sorry to give it up. It has been her job to co-ordinate all the voluntary efforts of the Scheme's county organizers throughout Scotland—no small task with about 250 gardens open regularly every year, as well as a great number of others opening less frequently.

Home in good time to attend her wedding will be her brother Charles who has been running the family farm in Kenya.

Furnishing the cabins

Members of the British Sailors Society held a successful dinner-dance recently in the North British Hotel, Edinburgh. About 260 guests were present and the funds of the Leith Sailors Home benefited by about £400. "Recently many of the dormitories at the home have been changed into cabins. The seamen like to have their own cabins," Mrs. P. Chalmers Somerville, president of the Edinburgh Guild of the Society, told me. "The Guild has been helping towards providing new furniture and furnishings and some of the money from the dance will probably be used for this too."

There were more than 600 lavish gifts on the tombola stall, all donated. Shooting sticks and travelling rugs, lengths of tweed and bottles of whisky, all found happy homes.

The Leith Dock Commission, always a loyal supporter of the dance, was out in strength with a party of 26, including Mr. P. Chalmers Somerville, its chairman, and Mr. A. Balfour Kinnear, its general manager and secretary. Others who brought parties included the Lord & Lady Provost of Edinburgh (Mrs. Duncan Weatherstone is chairman of the dance committee), Lady Somerville, vice-president of the Edinburgh Guild, and Sir Ian & Lady Johnson-Gilbert.



The longest rehearsal

Words by J. Roger Baker

Photographs by Graham Attwood

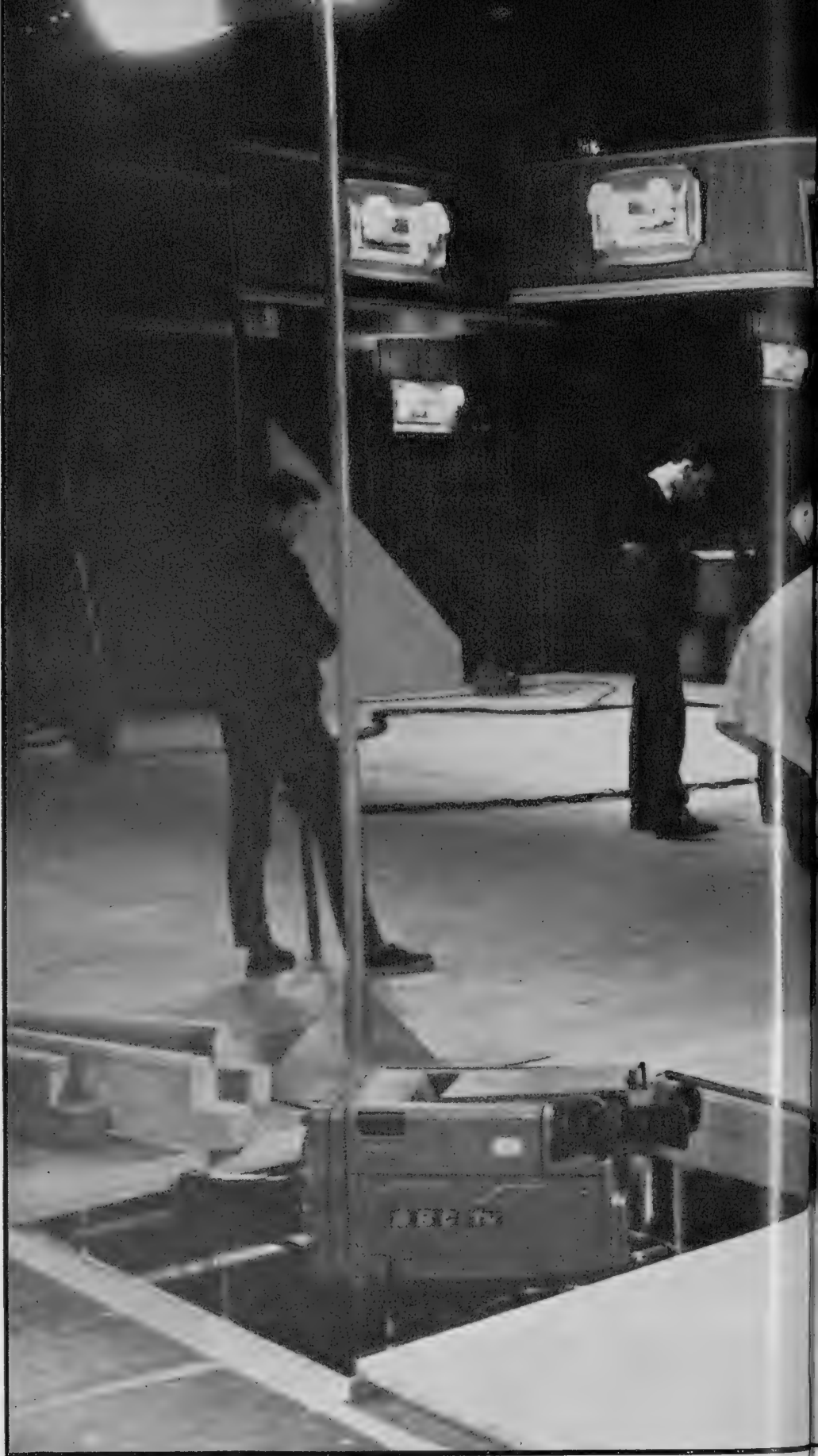
A bold experiment in the theatre has promoted a bold experiment in television technique. When the Royal Shakespeare Company's celebrated trilogy, *The Wars of the Roses*, crashes across the small screen in April, viewers will not be seeing just another photographed play—even though it has been recorded in the company's Stratford-upon-Avon home.

"We are always trying to find new and different ways of presenting Shakespeare on television," says Michael Bakewell, Head of Plays for the B.B.C. "During the Shakespeare celebrations we did *Hamlet* from Elsinore, a wide-ranging production done by outside broadcasting units. Then we showed *Love's Labour's Lost* done at the Bristol Old Vic which was the performance audiences saw. In *The Wars of the Roses* we are between the two, attempting to go into great detail on the production instead of trying to catch it as it goes along."

As soon as the long summer season of plays ended at Stratford the B.B.C. took the theatre over. It was a massive technical operation directed by Kenneth Page who estimates that he organized some 8 tons of equipment into the auditorium. The seats in the stalls were taken up and heaped at the back, the stage was extended to take the heavy cameras, the circle bar became the operation centre: "We usually treat televising a play as an outside broadcast without taking the equipment out of the vans—which we do sometimes, say at the Oval for cricket. Here we are using the theatre as a studio." The costs have risen slightly, of course. "For an average programme—say a big church service—the bill for outside contractors is about £200, this one will be between £700 and £1,000. The technicians are working a 52 hour week—their normal one is 42 hours." The resources of the B.B.C. studios in Birmingham have been used, and most of the engineering staff comes from there. The finished trilogy will run to some 8 hours—there will be three televised episodes—and three days work was allowed for one hour's viewing, divided into one day for a straight rehearsal, one day for a camera rehearsal and one day for recording that section. Five weeks was scheduled for the whole operation.

I snooped around the theatre during a camera rehearsal for *Richard III*—the first day of shooting. "We are starting with the last play because it is simpler, without the big battle scenes of the others, and we are still learning about the limitations of this kind of work," I was told. One lesson came early; it was discovered that some of the equipment was failing through being overheated. "In the studio everything is installed and well ventilated. We are having a surprisingly warm winter and our first problem," said Mr. Page. In the stalls Ian

(Continued on page 410)





Unfamiliar aspect of the Shakespeare Memorial Theatre at Stratford-upon-Avon. The rows of seats in the stalls were cleared and humped at the back of the auditorium while a stage was built out, strong enough to carry the heavy, mobile camera equipment. *Far left:* control centre was made in the circle bar; outside the Avon remained placid. *Left:* on the stage Michael Bakewell, Head of Plays for B.B.C., in charge of this new approach to televised drama. Hopes to be able to use the same technique for a National Theatre production

Holm, the crookback king, sat in his heavy robes, patiently. Dame Peggy Ashcroft as Margaret, old and deranged, remained serene as she was continually interrupted in mid-speech by the director Michael Hayes wanting to try fresh camera angles. Charles Kay as Clarence rose from his prison bed several times before the cameras were happy to view his great dream speech.

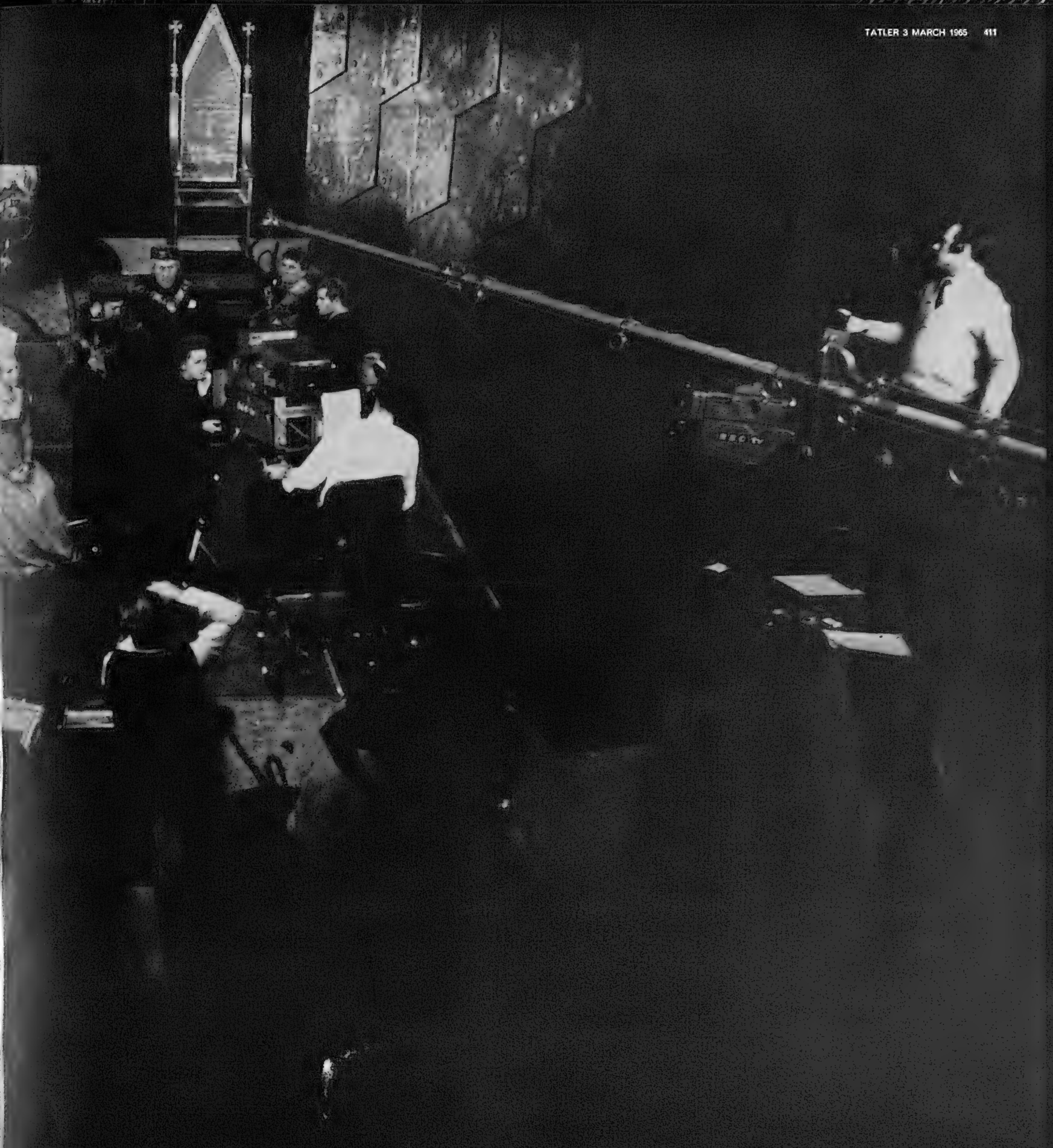
The producer is Michael Barry, former head of B.B.C. Television Drama and the architect of the B.B.C.'s previous attempt to put over Shakespeare's history plays *The Age of Kings*. "In that sequence we cut slightly but presented a straightforward production of these little-known plays. Here, of course, we have something quite different. Peter Hall and John Barton have rearranged the three history plays dealt with here, adding a title completely new in the Shakespeare canon—*Edward IV*, re-writing passages and adding pieces from other sources, welding it all into a unified and direct piece of drama."

Maximum co-operation has been received from the actors. As Michael Barry pointed out: "It is a closely-knit company, used to working together which you don't get from a collection of actors in a studio. Also they have been installed at Stratford for the whole season, they know the theatre and feel at home here." Directors Hall and Barton have taken immense interest in the project: "John Barton has been here all the time with plenty of excellent suggestions. He has a good eye for television direction," added Mr. Barry just as he was drawn away to consider a new thought from Mr. Barton.

Particularly interesting is the use of hand-held cameras, *cinema verité* style, for some of the big battle scenes: "We are only using one," explained Michael Barry, "but we hope to get a vivid re-creation of the battle scenes." This would seem to be the aim of the whole enterprise—a vivid re-creation. Those who have seen the plays in the theatre will not be seeing something totally different on their television sets but will in fact be getting all the various dimensions of the sequence re-thought to make the same impact on the screen. In Michael Bakewell's words, "the play is being anatomized, something that has never happened before." These top boys are slightly hesitant about whether this experiment will point a decisive new direction for television drama as a whole: "We shall certainly do it again if we come across a production of sufficient stature," commented Mr. Bakewell.

Across the circle bar, Dame Peggy's voice boomed splendidly from a dozen monitor screens; outside, the swans, clearly conscious that yet another chapter in the history of Shakespearean presentation was being written floated by for effect and inside the actors unfolded a play that they had, one could say, been rehearsing for almost two years.





What the technician sees: the interior of the Shakespeare Memorial Theatre, Stratford-upon-Avon transformed into a television studio. In the centre of the stage Peggy Ashcroft seems in intimate communion with the camera. The play being rehearsed was *Richard III*. *Left*: what the viewer will see. Dame Peggy as Mad Margaret. In the full sequence she ages from a girl in her late teens to an old woman

the bicarbonate snowman

by William Sansom

Middle age is the time for a drawing in of horns, to walk rather than run, to avoid useless argument, to go early—and *safely*—to bed. Such an attitude is often due less to a lack of energy than to a very real desire for safety: experience has by now shown that life has tricked us too much, has insisted that we play a sort of poor man's *Candide* at never decreasing intervals.

For instance: to post a letter next door, delivered to me in error. A simple neighbourly service. Result? The letter box bites off the end of my finger. Keen as a little guillotine, the flap severs a wodge of flesh, that falls inside with an imperceptible plop, and I'm off howling to the hospital, to be serviced there for painstaking visits over a time-wasting six weeks.

Again—jetted from London to Beirut on a carefully planned assignment, I arrive nicely on time and in the right hotel. My schedule is a tight one, involving a complex of introductions to strangers in a land strange to me. But so far so good. Then as the porter puts down my case, a white cloud rises all around. Cumulus? Has part of the weather come down with us from the skies? I rush to open the thing and find that a drum of bicarbonate of soda has exploded.

A small matter? Perhaps there are many who do not know, as I did not, how one little pot of powder can make a room 20 feet by 12, its carpet and tables and drawers and everything in it, into a winter wonderland in the time it takes to unpack a case three foot by two? Powder seems to find its own level, and everything else's, with as great a persistence as water. You couldn't clean up such a room under hours. It was plain that in the morning I would have to appear in my first Arab office like a chip off the Antarctic. Furthermore, the electric air-conditioning machine was ploughing up a fine snowstorm, and had to be turned off. Beirut is damply hot. I dined all right, naked by the swimming pool. But spent a wet hot night up in the bicarbonate of snowda.

In the morning, as I was shaving, my fingernail sliced into the tender opening of a nostril. Which instantly began to bleed. And bleed and bleed and bleed. And nothing would stop it. This was not nose-bleed: it was nostril-bleed, *far* worse. The only way to restrain it at all was to hold the head back at an appalling neck-ricking angle, and bung a huge wad of cottonwool across the whole face. This I did; and walked about the red-hot snowy room thus with my eyes on the ceiling and feeling for things with my hands.

It was obviously going to be a *long* morning. It was plainly impossible to launch into a vortex of unknown Arab streets and ministries staring up at sky or ceiling, like a snowman with an eclipse on his shoulder. No, they must be telephoned. But the first telephone number proved to be the man's private one. Right, then—reconnect—in almost impossible Arabic-intonated French—to Ministry. Ministry unfortunately moved that very day into new block. Right, ring new block. No answer. Re-ring and ring and ring. Finally supervisor says sorry, new block more or less built but telephone installation to be completed tomorrow. Would I queue up on one emergency line? Nothing for this but the old *el oui*.

In the interim head-ache, night-ache, climate-ache and nervous belly-ache had set in and I rang room-service for some sweets—it was sweltering hot, one shouldn't drink too much, sweets might prove a refreshing time-passer. They came. I chose a packet at random, head in air, eyes on ceiling. Broke a fingernail, of course, battering open the Cellophane. And then, hey presto, filled my mouth and dug my teeth firmly into what in a few masticatory seconds turned out to be pellets of chewing gum. Any fellow sufferer who carries in his mouth two separate cages of a plastic nature will know what this means. Chewing gum sticks the cages fast together, indissolubly. And so my call came through—with again a difficult French-Arab accent from my exalted contact, and me mouthing like a dummy without a ventriloquist,

bleeding and covered with snow. You see? It all boils down to: don't take the lift, it'll get stuck. Don't take the stairs, there'll be a loose rod.

But the larger instance I am working up to, one of a hundred, but the moment that finally disenchanted me, has to do with standing to attention. Particularly during the Anthem. This is always a perplexing business. Does one adopt a strictly military attitude? Eyes straight ahead? Fingers to seams? Wouldn't it be better to droop a shade, attired thus civilly? And what if the man next door in the row of seats, no monarchist, tries to barge his way past—should one strike him? Then how to do this and remain eyes front? And what about the overcoat half on and half off—does this look dauntless as the half-slung dolman of a hussar, or just pretty silly?

Not so silly as I looked in a cinema in the West End. It had been a funny film, I think one of Chaplin's, with plenty of custard pie and men in long pants caught without their trousers. It made the world a jollier if an even trickier place, giving a sense of security to the real world, the world of audiences safe in their cinema seats. I personally was well at ease. To offset laughter and a good lunch I had even undone the top buttons of my trousers, loosed my belt.

On and on went the laughter in the dark, and finally the film came to an end. Lights on. And with all the others, happy and satisfied, I rose to my feet for the national anthem. The Queen appeared tricornered and formal on a horse. I stood resolute to attention. And pulled my stomach in. And my trousers, with equal resolution, fell to my feet. Slithering with all the snakeskin non-life of summery mohair to lie pooled round my feet. While the music merrily sang on, God Save Our Gracious—All Fall Down . . . so for a second humiliatingly close upon Mr. Chaplin's adventures, I stood among my fellow citizens with all the lights on, and . . .

Now—remain to attention or not? What would you do?

Described irreverently as "a superior policeman and his chuckers-out," the Proctor—they are recruited from senior members of the University—and his attendant top-hatted bulldogs patrol the streets in search of undergraduate rule breakers. They look out for students abroad after dusk without an academic gown and for those still out after midnight without a special pass. After the witching hour evasion is the idea and entry to colleges (*see right*) is strictly, though illegally, over the wall



EXTRA-MURAL CAMBRIDGE

Modern times bring modern problems. Perhaps the biggest of all is how to employ leisure. DEREK PATMORE visited Cambridge on a tour of investigation that disclosed an undergraduate generation more serious in its learned avocations but no less inclined to enjoy the lighter side of academic life than its forbears of the '20s and '30s. MORRIS NEWCOMBE took the pictures

Right and far right: Rag Days in Cambridge are less rough than in former times though the participants are no less high-spirited and the floats—like this one of James Bond on an operating table—no less inventive. Just the same the eruption on Cambridge streets creates a traffic problem, as local police can testify



Above: in the sedate ambience of the Cambridge Union the girls of Girton College staged a fashion show for charity funds. Parading here in coat and boots is Gail Coote. *Right:* staff and friends of *Varsity* display their latest front page. On the left of the group is assistant editor Richard Whiteley, man with the button-down collar is photographer David Ware; towering in the back row stands John Costello with next to him, in spectacles, editor John Windsor. On the right is Christy Davies

Cambridge is a sizeable city, offering a wide range of facilities for the undergraduate off duty. Sport, though, remains the chief attraction and it's significant that two of the best University Clubs, the Pitt and the Hawks, have members recruited from what one undergraduate calls "the sportocrats"—the elite of the athletic world. Clubs for the more serious-minded include the Cambridge Union Society (see page 402) and the Footlights. Both are well patronized. But Cambridge undergraduate life still tends to be rather exclusive—unlike the newer universities. The masculine element still maintains its ascendancy, though I noticed few undergraduates without their attendant girl friends.

Social and leisure activities tend to be conducted by small, individual groups. One college is inclined to adopt a certain pub as a meeting place and to foregather there regularly. The Bath Hotel is a favourite among members of King's College and St. Catharine's. I was pleased to be invited there by some undergraduate friends because I knew that Rupert Brooke had used it. The father of the present landlord, Mr. Kenney, remembered the poet. "He was usually a very quiet young gentleman."

The Bath has a rather pseudo-Gothic front but a lot of character, and I wouldn't imagine that it had changed a great deal since Brooke's time. It serves excellent sandwiches and snacks at lunchtime and in the evening, and a good many undergraduates eat there. I noted that they came without their girl friends, though there is no ban on women in the Bath's restaurant. The Anchor, over against the Cam, is a fancied pub among members of Queens' College, who hire out punts there in the summer. The landlord, Mr. Richard Harden, takes a personal interest in his undergraduate clientele. He told me: "They are good boys. Of course, they like a drink now and then but I never have any trouble." Cambridge retains a manner that is quietly aristocratic and this is nowhere more apparent than in the Pitt Club. Named for the statesman and housed in a beautiful building that dates from 1826, the Pitt is one of the most exclusive clubs in Cambridge. I was agreeably surprised by the urbanity of manner that survives among the Regency rooms of the Pitt. My reading

(Continued on page 417)









Left: lunch at the Anchor, a favourite pub with undergraduates. Scenes are busier in summer when punts are hired out along the Cam. *Far left*: private party at Emmanuel Hall. Guests are, from left, Nicholas Dutton, Hytte Stensgaard, Peter Bennett, Nicole Hoefkens, Peter Claydon and Joanna Le Cheminant



of the novels of C. P. Snow had led me to expect a Cambridge filled with embryo scientists and ruthless young men fighting internecine battles for power. Though it's true that Cambridge is noted for scientific brilliance, I heard no arguments about that or the Bomb.

Debating remains popular. I attended one amusing evening at the Cambridge Union Debating Society where the case was put for Bach v The Beatles and in which the speakers were both witty and provocative. I was intrigued by a fashion display at Girton to raise funds for charity. The girls were pretty and professional. One of the most attractive was a Chinese student. Cambridge welcomes undergraduates from all over the world, and like the other university cities and centres of education is becoming increasingly international.

But the emphasis remains on outdoor sports, point-to-point racing, rowing, Rugger, and I don't expect this to change too much. Indeed, when Joseph Scott-Plummer, Master of the Cambridge University Draghounds, took me out to see him exercise his hounds in the flat green fields around the city, I felt I was seeing a painting by Stubbs brought to life. The old traditions of England die hard but there's no doubt that Cambridge, like everything else, is in the midst of change. Professor David Daiches (see *Tatler*, 15 July, 1964) had told me that the undergraduates of the University of Sussex had surprised him by their social awareness and interest in the problems of today. I found the same thing at Cambridge, notably in student efforts to raise money for charity.

Caius Gonville College organized a spectacular Rock 'n' Roll ball in a marquee on the Midsummer Meadow. Screaming Lord Sutch was the star attraction with The Savages in attendance to provide beat music for dancing. Early arrivals seemed a little shy and reserved but an hour later the scene resembled a Toulouse-Lautrec poster. It dawned on me that Cambridge is probably rivalling the newer foundations as a "with it" university. Malcolm Shaw, the undergraduate who had organized the evening—tickets at 5s. a head—told me: "We hope to raise a thousand pounds. I only hope the town boys don't get rough." They didn't.



Left: four anonymous young men (by their own wish) adorn the pillars of the neo-classic facade of the Pitt, probably the most exclusive of all the University Clubs. *Above*: Ursula Glockler is representative of the many beautiful students at the Bell School of Languages in Cambridge. The girls never lack for undergraduate escorts; they are invited to the best of the private parties and also help in the Rag Day preparations and celebratory collections for varied charities

Amateur music clubs are among the more popular of undergraduate attractions at Cambridge. Here Alan Opie of Caius, a second-year student reading music, plays the piano for Giles Melville of Selwyn



Above: Louise Castberg, of Copenhagen, a 19-year-old student at the Bell School of Languages, was crowned last year's Cambridge Poppy Queen. Her companion in the picture taken at the University Arms Hotel is Sophie Bassaget, a Parisian whose home is in Madrid. She is studying English at Cambridge. Right: Joseph Scott-Plummer, Master of the Cambridge University Draghounds, exercising his pack in the fields outside the city



*Fashion by UNITY BARNES
A wave of sheer prettiness swept
through the Paris salons this
spring—a wave of feminine charm
and elegance, of closely shaped
bodices and gently pleated skirts,
of slim hips and trim waists
and hats rolled back off
pretty pink-and-white faces.
The traditional flattery of
navy-with-white was everywhere;
there were new chalky pinks,
a wash of turquoise and cool greens,
and pale, silvery beiges,
irresistible in crêpes or chiffons,
organza or fine gaberdine.
All the hairstyles by René.
Make-up by Harriet Hubbard Ayer.
Photographs by Vernier.*



FOR
PARIS
READ
PRETTY

*Philippe Venet's prettiest
collection to date was all supple
softness and delicate colours.
His collarless, soft-shouldered coat
in pale coral pink ottoman
covers an orchid pink and white
cloqué dress with a cravat;
his hats were tiny, forward-tilted.*

*(All the clothes shown are exclusive
models; reproduction is forbidden)*



Above: **Castillo** knife-pleats the skirt of a romantic flame-printed chiffon dress, covers the front with a diaphanous apron, below a crossed bodice with ruffled sleeves

Left: **Pierre Cardin** remains true to the drifting, swirling, clinging little dress which he has made his own. A many-hued chiffon print (one of a summery group of three shown together) has a short, bias-cut flounce of a skirt, a casually tied scarf neck. The huge airy hat is in the same chiffon, minutely pleated

FOR **PARIS** READY



Left: **Lanyin's** chiffon dress, printed in sea-blues and turquoise, is halter-necked and swathed in a huge flamboyant stole billowing with ostrich feathers

PRETTY FOR P



Above: **Balmain** used smocking and fine pleating on collar, yokes, cuffs. His turquoise satin coat has a double, cartridge-pleated collar; the soft dress with a rising, drawstring-tied bodice is in aquamarine crêpe

Left: **Cardin** revives his finely pleated skirts, flattening them out at the hem.

Here on a turquoise shantung suit, the long-line jacket has a pleated collar, too; the big white hat is in pleated organdy

PARIS READ PRI



Left: **Molyneux's** collection, his first since 1950, was filled with echoes of his incomparable past. The emphasis was on a slim, late-'40s look, a mood at variance with most of Paris; but the brush-strokes of the master are clearly there, and a whole new picture may yet emerge. His classical, timeless evening dress in apricot satin chiffon was shown, topically, over long tight trousers in the same colour

ETTY FOR PAI

Top left: **At Patou**, Michel Goma's clothes were awheel with pleats and prettily flared *princesse* dresses. A navy wool bouclé dress with a slotted shoe-string belt has piqué revers on its brief little jacket, a bold white gardenia, jaunty white straw breton

Top right: **Castillo's** neatly youthful little dress in navy wool has front-drawn fullness, a deep collar of white organdie, a white schoolgirl sailor hat

Bottom left: Gerard Pipart at **Nina Ricci** liked elongated jackets worn over slender dresses: here both are in linen (and, of course, in navy with white); the great side-sweeping hat is by Jaques le Brigant

Bottom right: **Balmain** summed up one of the best daytime looks in Paris with his navy wool suit, the skirt box-pleated, leather-belted; the jacket abbreviated; the hat and blouse in a boldly checked silk. In London, at Debenham & Freebody at the end of March



RIS READ PREM



Left: In a faultlessly beautiful collection at **Dior**, Marc Bohan ran a delicate, Oriental theme through all hours of the day. His white gabardine suit has the collarless, closely-wrapped line that he repeated in coats and dresses; the diagonal buttoning continues down a widening skirt. The small silk turban and big shiny beads are navy blue

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1965

425

ITY FOR PARIS



Above: **Patou's** navy taffeta dress has a long, closely fitted bodice, a softly full skirt; the ice-white guipure lace coat sweeps to the floor

Right: **Dior** showed above-the-ankle skirts on many dinner dresses. This, characteristically, is in navy crêpe, the skirt sharply pleated, the bodice buttoned and tied with navysatin under a straight cardigan. High massed choker and earrings of pearls and crystal



PREMIERE



Left: **Nina Ricci's** "dancing silhouette" enchantingly expressed in navy blue satin, has a skirt that flares into fullness at hip level; white satin makes the bodice and lines the little bolero and the big, floppy bow of the sash

Y PARIS READ



Courrèges, whose trouser suits and short little dresses were the talking point of last season, has continued on his individual course, simply developing the theme a little, re-shaping his trousers, adding here a sequinned dress, there a fake-transparency of lace. His clothes show a strict economy of line, a balanced perfection of an idea that is most admirably his own. He would scorn the word "pretty" but his summer colour scheme—white and more white—makes his collection just that. Above: White gabardine trousers with curved, lapped seams, a white overblouse, a casual Tattersall-checked jacket, pencilled in black and red. The big all-white sun-glasses have narrow visor slits

Left: A flat, short little white gabardine dress, with a low-slung belt, is topped by a Tattersall-checked battle-blouse. The cowboy hat and open-toed white boots are pure **Courrèges**, vintage '65

PRETTY FOR



MORRIS NEWCOMBE

The British première of one of Tennessee Williams' major plays—*The Night of the Iguana*—was scooped by the Ashcroft Theatre at Croydon. Inevitably strong recommendations for a transfer to central London were made as soon as it was seen, and later this month the production will be showing on Shaftesbury Avenue: this week it is at Golders Green. The cast includes Mark Eden as the troubled priest, Vanda Godsell as the hotel keeper, and Sian Phillips (left) as the nonsense spinster. Miss Phillips' husband, Peter O'Toole, also makes a major appearance at this time in the title role of the film *Lord Jim*, reviewed on this page

on films

Elsbeth Grant / *Unlucky Jim*

According to Richard Brooks—whose screen version of Joseph Conrad's early novel, *Lord Jim*, was chosen for this year's Royal Film Performance—anybody bent on making a successful film of a Conrad work must be prepared to adapt it very freely for the cinema. Mr. Brooks, as we know, is always prepared freely to adapt: when he made Tennessee Williams' *Sweet Bird of Youth*, for instance, he adapted the anti-hero's castration clean out of the picture and was thus able, in the closing scene, to suggest that happiness-ever-after lay ahead—which, though doubtless soothing to Aunt Edna, was not at all what Mr. Williams had in mind.

What I ask myself is, can a subject be said to have been "successfully" filmed when the original author's intentions have been ignored and his tone of voice, as it were, altered out of all recognition? I think not. Conrad offered a searching study of character—Mr. Brooks provides an adventure story, in which the hero is not an

introspective romantic, pursued by fate and brought low by his inability to live up to his conception of himself, but a handsome extrovert who rises, almost godlike, to every occasion except one.

In a moment of panic and a howling storm, Jim (Peter O'Toole), first officer of a barely seaworthy tub, *S.S. Patna*, deserts the ship (along with the captain and the engineer)—leaving the native passengers, all Muslim pilgrims, to go down with her. But the ship does not founder and no lives are lost, yet the moral issue remains the same.

Dishonoured and disgraced, he shuns his one-time friends and drifts from port to port in the Malay Archipelago, working as a labourer. Though Jim is supposed to be bitterly ashamed of his moment of weakness, Mr. O'Toole shows no sign of this: his altogether too starry eyes betray no emotion of any kind and even when he's humping cement sacks with the coolies, despite the indignity his head remains

gold-rinsed and unbowed.

A rich businessman (Paul Lukas) entrusts Jim with the task of taking gunpowder, guns and ammunition to the jungle trading post of Patusan, where a ruthless bandit (played with zest and a swagger by Eli Wallach) has usurped or killed the white overseer and cruelly subjugated the natives. Jim does the job single-handed, leads the natives in a splendid and victorious battle against their oppressor (the action here is wonderfully exciting) and is rewarded with their respect and devotion, the love of a beautiful young girl, Dahlia Lavi, and the courtesy title of Tuan (or Lord).

He has redeemed his lost honour (Mr. O'Toole's bearing here rather unfortunately implies: "There you are, you see! I *am* a hero—I knew I could be!") and intends to stay on in Patusan, at peace with himself and the world. Alas! Fate, a couple of jewel thieves (Akim Tamiroff and Curt Jürgens), a wily pirate (well played by James Mason in a beard and a bowler like a felt pudding-basin), and (or so it seems) his own pride are conspiring against him. Once more he is disgraced. This time Lord Jim proudly (and theatrically)

accepts death as a means of redemption—facing it with head held high and wearing his ship's officer's becoming uniform.

Mr. O'Toole's performance strikes me as completely and maddeningly superficial: of any inner conflict I saw not a trace—not the merest whisker. Indeed, if we had not had Jack Hawkins around (as Conrad's narrator, Marlow) to give a few prosy clues as to Lord Jim's true character, we might never have guessed he was meant to be anything more than a good-looking show-off with a regrettable habit of letting himself and others down. Even a straight adventure film, it seems to me, needs a more clearly defined central figure than this. I was disappointed in almost everything—except the magnificently directed battle scenes and Frederick A. Young's really glorious photography.

One thing I learnt from **Dr. Terror's House of Horrors** (which is not actually an educational film) is this: should a bearded stranger produce a pack of Tarot cards and volunteer to tell your fortune while you're travelling on British Railways, you'd be wise to *Continued overleaf*

quit the compartment immediately. Even if it's not a corridor train, nothing worse can happen to you than he'll predict.

Peter Cushing (what an excellent actor the man is) has himself a field day in this jolly little shocker (directed by Freddie Francis)—scaring the pants off a captive audience of five by giving them individual glimpses of what the future has in store for them. In each case, the supernatural is killingly (in the literal sense) involved. A werewolf, a murderous plant with a brain, a vengeful voodoo god, a severed hand with a life of its own, and a couple of vampires—I really don't know what more you could expect for the price of admission. And

Bernard Lee (a botanist), Christopher Lee (a snooty art critic), and Max Adrian (a devilish doctor) are thrown in for good measure.

In *La Bonne Soupe*, an ageing French tart (Marie Bell) regales an elderly Cannes croupier (Claude Dauphin) with the story of her man-infested life. Herself when young (in the copious flashbacks) is played by Annie Girardot: though her amorous experiences—with Bernard Blier, Gerard Blain, Sacha Distel, Daniel Gelin and Raymond Pellegrin, among others—are many and various, it's hard to believe they would have changed her into the raddled wreck Mlle. Bell presents. A strictly amoral film, moderately entertaining.



In *Dr. Terror's House of Horrors* Christopher Lee is haunted by a dismembered hand



Jazz musician Ray Charles is the star of *Ballad in Blue*, in which his friendship for a small blind boy helps the youngster to overcome his disability



Eartha Kitt provides an exotic climax to her song *An Englishman Needs Time*. She is appearing nightly at the *Talk of the Town* in a 40-minute cabaret

on books

Oliver Warner / *Doom on the mountain*

Because this is the centenary year of the first conquest of the Matterhorn, because Edward Whymper wrote some of his classic mountaineering works in a house not far from my own, and above all because Ronald Clark, in *The Day the Rope Broke* (Secker & Warburg 25s.) has produced as come-hitherish a book as one is likely to meet in the ordinary course of a browse round the shelves, place of honour goes to his narrative. Blind chance led four Englishmen to Zermatt on the same summer day in 1865, each fired with the idea of being the first at the top. All four succeeded, but only Whymper survived. There were Italians in the race (from the southern side), and there were the professional guides. The whole adds up to a complex, stirring and horrific tale that will be enjoyed even by those who

have never climbed seriously in their lives.

While still on the heights, it is appropriate to mention *Schoolhouse in the Clouds* by Sir Edmund Hillary (Hodder & Stoughton 30s.). This, though it includes some Himalayan ascents, is first and foremost the record of a journey to fulfil a promise to repay the Sherpas with schools, water systems and medical aid, in appreciation of the loyal and courageous service they had given to many expeditions. The illustrations give a good idea of an extraordinary countryside and an attractive people.

There are a number of current novelists, professional in the full sense, who have learnt to let a good story unfold itself without distraction, and to give taut shape to their work. Jon Cleary's *The Fall of an* *Continued on page 433*

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Eagle (Collins 18s.) is a sound example of a novel which, within self-imposed limits, has been well built up. The scene is remote Turkey, always attractive to those who enjoy life that is primitive without being too brutalized. The chief protagonists are Virginia, a widowed Australian archaeologist, and Dursun, an English speaking Kurd with whom she falls in love. Dursun is a dedicated "political" type. The tale ends with earthquake and other tragic violence, and the departure of Virginia from a land she has grown to love. But the violence is unforced, for this is an entirely probable story, told with innate good sense.

When the Sun Goes Down by Charity Blackstock (Hodder & Stoughton 18s.) is a tale with a moral. It is that of a sister, obsessed by the tragedy of her twin brother, killed in 1944 on the River Kwai. She wants to find out about his fate at first hand. At last comes the chance to travel to the Far East,

where nothing is remotely as she imagined it. If the moral can be expressed in one of Nelson's favourite sayings: "Let well alone," the author has made a good story out of a personal pilgrimage such as many must at one time or another have contemplated.

Goethe: his Life and Times, by Richard Friedenthal (Weidenfeld & Nicolson 63s.) is a very long book on one of the great figures of European literature. It is over a century since a work of comparable scope was produced, and no one will withhold admiration for the pains which have gone into the making of this elaborate tapestry. We all have our sense of scale, and for my own taste this book is too long, too detailed, too thorough. Inquire within for the minutiae, but for Goethe himself I would turn every time to the works, above all to the wonderful translation by Auden and Mayer of the *Italian Journey* of 1786-8, one of the great narratives of self-discovery.

Briefly . . . For fun and games, let me put in a strong word for **Beware Au Pair** by Liselotte Durand (Heinemann 18s.) which reveals a number of English homesteads from within, seen by a pair of eyes as attractive as they are shrewd. This is the sort of book which is good for any household to consider: not unsympathetic, oh no, but sometimes very near the bone. . . . Need I say more about **Graham's Golf Club** by A. S. Graham (Stanley Paul 18s.) to those who savour his work in this journal, than that pictures and wordage are every bit as ridiculous as golf itself? Nobody who did not love the game could make it so amusing, and the foreword by Henry Longhurst is entirely to the point. Briggs of the *TATLER*, also Graham's creation, is on page 390 this week. . . . Underwater exploration becomes more popular, and more technical, every year. **Marine Archaeology**, edited by Joan du Plat Taylor (Hutchinson 50s.) is a highly serious work

describing what has been going on under the Mediterranean these last 60 years. It includes an account of the ancient Mediterranean trades that I found enthralling, and there is a generous number of illustrations. . . .

I am glad there is a completely revised edition of Sir John Rothenstein's **An Introduction to English Painting** (Cassell 30s.) for ever since it first appeared, over 30 years ago, this has been recognized as a popular, useful, easily digested survey. The new material takes the student right up to Francis Bacon, and the author is cheering about achievement in this country. . . . Another art book, a paperback this time, is Georges Peillex's **Nineteenth Century Painting** (Weidenfeld & Nicolson 12s. 6d.) which considering that it has 176 reproductions drawn from diverse countries and schools, to say nothing of succinct biographical notes, seems to me to be out-of-the-way value.



MEN OF THE BALTIC, from left, Peter the Great, Tsar Alexander I, Bismarck, the architect of resurgent Germany, and Lenin, the founder of the modern Soviet State, were all men whose destinies impinged on the debatable Baltic Sea. Their fortunes are discussed in Oliver Warner's spirited *The Sea and the Sword (The Baltic 1630-1945)* published this week by Jonathan Cape at 45s.

on records

Gerald Lascelles / Piano galore

In an age when beauty of expression often has to take second place to practical requirements or eccentric demands, I am happy to report that pianist Bill Evans takes high honours for the skilful way in which he retains and embroiders the themes chosen for his latest album, **Trio '64** (Verve). People who may have been perplexed by some of his more complex approaches in other albums will have no difficulty in following his build-up as he translates each of these standard pieces, *Always* and *Dancing in the Dark* among

others, into a miniature gem of piano jazz.

It gives me equally great pleasure to tell you that Bill and his two cohorts, Chuck Israels on bass, Larry Bunker on drums, are playing for the whole of March at Ronnie Scott's club in London. The 35-year-old pianist is widely experienced in small group work, and recorded extensively during the time he spent with Miles Davis. The amazing **Empathy** (Verve), released last year, conveys some impression of the rigid discipline he can impose in order to ensure com-

plete rapport with drummer Shelly Manne.

Another important visiting pianist to Britain during March is Thelonious Monk, who will open a more formal concert tour at London's Festival Hall on 13 March. It is probably a source of frustration to some jazz fans that his musical approach has varied little down the years, yet produces this amazingly definitive blues-based sound, and an indelible rhythmic pattern. The impact of his style is well portrayed in **Five by Monk by Five** (Riverside), a 1959 session where Thelonious used a two-piece front line, Thad Jones on trumpet, Charlie Rouse on tenor. Personally I prefer this sound to the single tenor of the quartet Monk has used on recent recordings, and with

which he will tour here.

The background activities of Clare Fischer, composer and arranger with Gillespie, and resident pianist with that exceptional vocal group of the '50s, the Hi-Lo's, contrived to keep his name in obscurity till he emerged in his solo rights on the west coast of America in 1962. **Surging Ahead** (Fontana) establishes his position on the scene, without convincing me that he is as important a pianist as he is an arranger. He falls short of Bill Evans in the freedom of thought and expression at the keyboard, though many of his ideas are certainly as imaginative in concept. He displays a much stronger evidence of classical overtones, both in technique and thought, but on the other hand uses his rhythm

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The pianist who needs no
rhythm section, and who stands
head and shoulders over the
rest in my hierarchy, is Earl
Hines. His *Spontaneous Ex-
plorations* (Stateside) go a
long way towards explaining
the deficiencies of the younger
generation. Earl's opening
gambit was as a young un-
known, stirring the very roots
of jazz in Louis Armstrong's
first Hot Five records. "Satch-
mo" had exerted much in-
fluence on his work, and from
this stemmed the vital "trum-
pet" style, originated by Hines,
which was to guide and in-
fluence men like Teddy Wilson

and Art Tatum, and thus the
whole of the later generation
which embraced Bud Powell.
Earl represents the final ad-
vancement of the stride piano
style, without attempting to
match the technical achieve-
ments which Art Tatum made
in this field during the course
of his lifetime.

Its secret is in the amazing
combination of rhythmic and
melodic deviations, always per-
fectly and immaculately re-
solved. His "palette" has been
described as king-sized, and his
ability to swing is unmatched,
all of which adds up to some-
thing out-of-the-ordinary when
it comes to jazz at the piano.



Susannah York as the tormented heroine of *I Took My Little World Away*, a play of suspense by John Hopkins that ABC TV will present in *Armchair Theatre* on 14 March

on galleries

Robert Wraight / The royal collectors

Nicely timed to coincide with
the exhibition *Italian Art in the
Royal Collection* now at the
Queen's Gallery, Buckingham
Palace, comes a finely produced
book on the same subject that
may well become a collector's
piece itself one day. *Italian
Drawings and Paintings in the
Queen's Collection* (Macdonald, 8 gns) is edited by
Oliver Millar, Deputy Surveyor
of the Queen's Pictures. It is
essentially a picture book, but
Mr. Millar has contributed a
short introduction that is a
little gem of its kind, fact-
packed yet easily readable,
even gossipy.

From this we learn (among
scores of other things) that
Henry VIII had a very large
collection of pictures but that

not many of them were up to
much, that Elizabeth I had
little interest in painting and
that there are records of only
two famous Italian pictures in
the Tudor collection. One was
a little *St. George* by Raphael,
the other a portrait of Philip II
by Titian. The portrait was only
a loan, sent (by the Queen of
Hungary) to show poor Mary I
the man she was to marry.
The *St. George* had been com-
missioned from Raphael by the
Duke of Urbino as a present for
Henry VII. Though Mr. Millar
does not mention it (he could
hardly write about money in so
beautiful a book) this picture
was one of the 21 bought by
Andrew Mellon from the Soviet
Government in 1931 for seven
million dollars. It was priced at

745,000 dollars—a sum equal to
a million of today's pounds.

But I am wrong: Mr. Millar
does mention money. In his
notes on the illustrations he
tells us that the seven mighty
Raphael Cartoons cost £300
when they were bought in 1623.
They were among the pur-
chases made by Charles I, the
greatest of all our Royal col-
lectors, while he was still
Prince of Wales. They were sent
to their present home, the
Victoria & Albert Museum, by
Queen Victoria "in honour of
the Prince Consort's devoted
interest in the work of
Raphael."

The contribution made by
Victoria's "Dear Albert" to the
Royal Collection has often
been played down by those who
disapproved of his taste for
Landseer and Winterhalter and
some uninspired German
artists of his time, but Mr.
Millar groups him, Charles I,
Frederick Prince of Wales and
George III as the "most dis-
tinguished royal collectors."
His special contribution to the
Royal Collection is a group of
fine Italian Primitives, includ-
ing a Duccio triptych, a
Marriage of the Virgin by
Bernardo Daddi, and a *Madonna
and Child with Angels* by Gentile
Fabriano, all of which are
reproduced in full colour in the
book. As one is entitled to
expect in a book of this quality,
a great deal of trouble has been
taken in producing the plates
but it is impossible not to
remark that the special efforts
made to reproduce all the
subtleties of colour and tone of
the 42 drawings have been so
successful that the reproduc-
tions of the 44 paintings by
standard methods suffer by
comparison.

Somewhat belatedly I have
received a review copy of the
first issue of *Victoria & Albert
Bulletin*, a quarterly published
by Her Majesty's Stationery
Office for the V. & A. (at the
rather high price of 7s. 6d.) and
having as its aim "to publish
articles learned enough to
satisfy the most exacting
scholar and yet lucid enough to
be read with pleasure by any
intelligent member of the
public." This is aiming, I
would have thought, at the
near-impossible. But having
read Volume I, Number 1, from
cover to cover with real plea-
sure, and not being a "most
exacting scholar" in Italian
bronzes, English brass-inlaid
furniture, church embroideries,
Chelsea porcelain or Indian
religious art, I think I may
claim without immodesty to
have shown that one-half of
that aim, at least, has been
attained already.

Dudley Noble / The racing influence

MOTORING



MIKE ANDREWS

Lotus Elan: under the bonnet a super-powerhouse

That racing has helped to bring cars to their present high stage of efficiency nobody can gain-say—it is the only way of finding out weaknesses in design and materials. Even those firms who take no interest in sporting events (and there are few today) benefit from the cash and courage others have expended on the race track because they probably use the same suppliers.

One of the best known names among car racing enthusiasts is Lotus, for though it is a small and comparatively young firm its chief man, Colin Chapman, is one of the wizards of the motoring world. He is an outstanding technician who specializes in making cars go fast, and keep going fast, but racing does not monopolize his entire field of vision.

I have been driving one of his "same as you can buy" models, a Lotus Elan S2, which you can have as a complete kit of parts for £1,179 and build up into a purchase-tax-free car, or pay £1,435 17s. 1d. complete and

ready to run, tax paid. As soon as you step inside it, you sense that here is a thoroughbred sports car, that owes its characteristics to racing experience. Yet it is a comfortable two-seater, smart to look at but not ultra-racy and by no means unsuited to long distance touring. Its detachable hood can be put up in a couple of minutes and dismounted still quicker. It is compact but not miniature; in length just over 12 feet and weight 11½ cwt.

The tank holds 10 gallons, which will take the car about 260 miles given reasonable driving; say 200 if you can keep cracking along at 90 m.p.h. Top speed is around 115 m.p.h.; you can get over 90 on third gear and 70 on second. With a performance like this one likes to know that the Elan has a sturdy build; the basis is a welded steel backbone chassis with a prong at the front end in which the engine sits. The latter is derived from a Ford product, a Cortina five-bearing crankshaft and sump with cylinder block enlarged to 1,558 c.c. and fitted

with Lotus's own twin-camshaft head, carrying twin Weber carburettors from Italy.

These major modifications transform the engine into a real super-powerhouse, without robbing it of its smooth and docile running at low speeds; when the accelerator is pressed, however, it leaps into action with a roar and will rev up to 7,000 r.p.m., which, on top gear, gives just over 115 m.p.h. Lotus are not anxious that people should drive for too long at this kind of speed, so when they deliver a new car they fit it with a special device in the distributor that cuts out the ignition before dangerously high revs. are attained. This is, after all, a touring-sports model that will probably not receive the same meticulous servicing as a racing car. The body is moulded in glass fibre, is remarkably well finished, and has its headlights tucked flush into the wings when not in use.

At night you have a control to winkle them out, and rotate them so that they stand proud of the body with rather a frog-eyed look (this has to be done

in order to comply with regulations about the minimum height of headlamps from the ground). The doors are wide and contain sliding windows, and have armrests fitted to them, also ashtrays, but I would have liked the door handles to be less awkwardly sited.

The boot is of what might be called average size for a car of this type—say large enough to take weekend luggage for a couple—but there is a measure of supplementary space in the back of the cockpit, behind the bucket seats.

As you would expect, the driving position is first class, the controls and instruments in the oiled teak facia being placed just where they are wanted. The handbrake is under the dash and works much more efficiently than the majority of its kind: disc brakes are fitted all round and are generous in size and most effective in action. All in all, I know many people who could be thoroughly happy with a Lotus Elan—including me. The makers are Lotus Cars Ltd., Cheshunt, Herts.

PERFUME PLUS



"Nothing so swiftly creates an atmosphere of happiness as fragrance," said Richard Le Gallienne and in this most dreary and depressing of winter months it's a help to remember those fragrant accessories that, like perfume proper, have passed down through the ages. We may not feed sacred fires with sweet-smelling gums and woods as they do in India but there are perfume sticks, candles and lamps to be had with which we can perfume the room. A ritual as rich as that of the Roman bath can be followed with a variety of scented oils, soaps and spirits and though present-day Elizabethans no longer buy perfumed gloves or cloaks we can perfume our own clothes with scented lacquers and sachets. There may be no need to carry a pomander to ward off infection but the modern versions are still an attractive way of perfuming a wardrobe or scenting a room. But don't let your perfume accessories and your perfume proper clash. If you can't buy soap, talc or dusting powder, Eau de Toilette and hairspray in your chosen perfume, buy them in rose or jasmine.

These two flower essences are incorporated in practically every perfume and they will harmonize attractively.

Beauty flash

Boots Number Seven has added two new shades and one new preparation to its range: "Pink Tone," a warm glowing shade, is now obtainable in the All in One series, and "Classic Glow," a copper-rose colour, to the cream powders. The new item, powder eye-shadow, is made in three shades, Aquamarine, Sky Blue and Green Pepper, price 4s. from all branches of Boots.

Clockwise from front: Locket filled with solid perfume (price 50s.) and chain (28s. 6d.)

from Mary Chess, 7 Shepherd Market, W.1. new refillable perfume atomizer spray by Graffiti by Capucci, price 60s.; perfume vaporizer in Coalport china, part of a three piece set of dressing-table china by Florio, price £9 17s. 2d.; Morny bath tablet (Jury's Roses) a box of three tablets, price 7s. 3d.; clove-studded pomander decorated with gold leather by Clove Products, 120 Wigmore Street, W.1, price 13s.; refillable atomizer spray containing Graffiti Eau de Toilette by Capucci, price 55s.; Elizabeth Arden's Bath Mitt (towelling mitt filled with fragrant soap and meal mixture), price 16s. 9d.; on it gold (18 carat) diamond and sapphire perfume brooch by Asprey, price £275 from Taylor of London, 169 Sloane Street, S.W.1; Rose of Roses Spray Mist by Yardley, price 13s. 9d.; Eau de Toilette, L'Air du Temps, Aromatique Spray by Nina Ricci, price 45s.; Silver glass pomander and stand by Asprey, price £8 from Taylor of London. Perfume will last 100 years.

Photograph by Bill Monaghan

DINING IN

After rice (of which I wrote two weeks ago) dry pastas are the supreme convenience foods. They are inexpensive, have a long shelf life and there is a great variety, suitable for different purposes. Most people know the four main types—macaroni, noodles, spaghetti and vermicelli—but there are many other members in the pasta family. These range from *peperini* (peppercorns) to wide *lasagne* and large tubes of *rigattoni*. There are also stars, letters of the alphabet, shells and *farfallette* (bows). In addition, there are macaroni "rice," and all sorts of thicknesses of macaroni "tubes" and curled vermicelli.

Pastas have been brought to mind by reading **Italian Cooking for Pleasure**, by Mary Reynolds (Paul Hamlyn, 15s.), just published, and one of a new series to be produced this year under the general heading of *Cooking for Pleasure*. This is a book I would place in the hands of every ambitious cook; it is the clearest, most concise one I have found on the subject. I like the way it has been laid out and divided. There are, for instance, sections on rice cooking and the cooking of pastas. In the latter, there are two pages of drawings illustrating the various kinds of pasta one can buy. Further, if any cook is ambitious enough to make her own lasagne or cannelloni, the instructions are there. I am particularly partial to cannelloni, but it must be as good as that served in my favourite Italian restaurant. Mary Reynolds gives this recipe for CANNELLONI STUFFED WITH LAMB. (It will make a pleasant change from Shepherd's Pie.) Italian shops throughout the country stock the lasagne to be formed into cannelloni or you can buy the round cannelloni themselves to be stuffed.

Wash and finely chop 2 oz. mushrooms; cook 8 or 9 oblong green or white lasagne in boiling salted water for 5 minutes, then drain and lay flat ready for stuffing. Melt 2 oz. butter and gently fry the mushrooms for 2 to 3 minutes. Stir in 8 oz. minced, cooked lamb, 2 level tablespoons grated Parmesan cheese, seasoning, nutmeg and enough stock to make a fairly soft mixture. Lay some of the filling across each piece of lasagne and roll up to form

cannelloni. (If round cannelloni are used, cook as above and fill each with the stuffing, using a teaspoon for the purpose.) Arrange in a single layer in a greased oven-dish. Make a Béchamel sauce (1 oz. butter, 1 oz. flour, $\frac{1}{2}$ pint stock, salt, pepper and grated nutmeg to taste). Add more cheese to it. Pour the sauce over the cannelloni, dot with butter, sprinkle thickly with Parmesan and place in a hot oven (425 degrees Fahr. or gas mark 7) until lightly browned. Serves 3 or 4.

Here is another Mary Reynolds recipe—TAGLIATELLE, BOLOGNA STYLE. First, make the BOLOGNESE SAUCE: In $\frac{1}{2}$ oz. of butter, fry over a gentle heat 2 oz. of finely chopped unsmoked bacon, 3 oz. of onions, 2 oz. of carrots, 1 stick of celery (all finely chopped) until tender and golden. Add 8 oz. of finely minced neck beef and stir until browned. Add 6 tablespoons of white wine and allow to bubble briskly for a minute or two. Now add $\frac{1}{2}$ pint of stock or water, 1 level tablespoon of tomato purée, salt, pepper and grated nutmeg. Bring to the boil, cover and simmer gently for at least 45 minutes, stirring occasionally. Remove from the heat, check seasoning and stir 2 tablespoons of double cream. Cook the 12 oz. tagliatelle (flat pasta) in plenty of boiling salted water until just tender, then drain thoroughly and put into a heated dish with 1 or 2 oz. of butter. Stir a little of the sauce into the tagliatelle and serve the rest on top. Pass the grated Parmesan separately. Serves 4.

Italian Cooking for Pleasure is beautifully and profusely illustrated in colour and black and white. I have known the author for many years. She is a Paris-trained *ordon bleu*, and, today, one of our leading home economists. To compile the present book, she spent some considerable time in Italy getting many traditional dishes and regional favourites at first hand.

Reverting to my pancake recipes of last week, I am reminded that a wonderful filling for thin pancakes is made with vanilla-flavoured cream sauce, chopped canned pineapple and sliced bananas. Try it for a truly delicious sweet.

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2 Martin—Rivers: Elizabeth Oliver, daughter of the late Mr. J. O. Martin, and of Mrs. Martin, of San Francisco, was married to Rodney, son of Mr. & Mrs. A. Peter Rivers, of Elmcourt, Sutton Lane, Banstead, Surrey, at the Queen's Chapel of the Savoy

3 Pryor—Wike: Penelope, daughter of Mr. & Mrs. Maurice Pryor, of Gallops, Ditchling, Sussex, was married to Roffe, son of Mr. & Mrs. Jesse R. Wike, of Boxwood Hill, Barbary Rd., Bryn Mawr, Pennsylvania, at St. Michael's, Cornhill, E.C.3

4 Stagnaro—Sichel: Mlle. Colette Stagnaro, daughter of Dr. & Mme. C. T. Stagnaro, of Villa Clarte, St. Raphael, South France, was married to Ronald, son of Mr. & Mrs. Walter Sichel, of Winfrith, Chalfont St. Peter, Buckinghamshire, at St. Michael's, Chester Square



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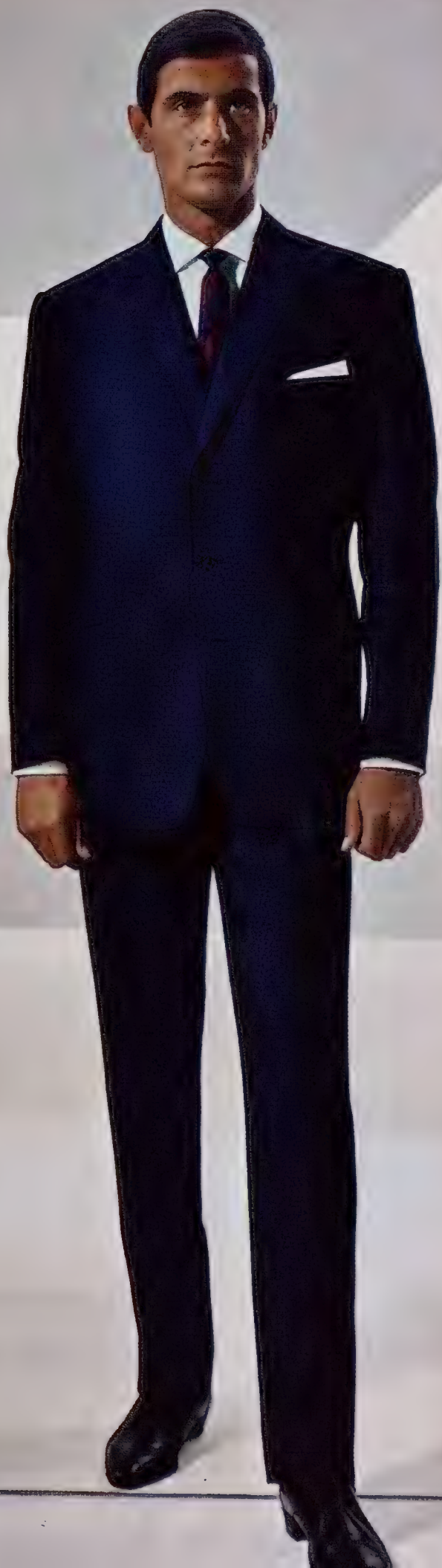
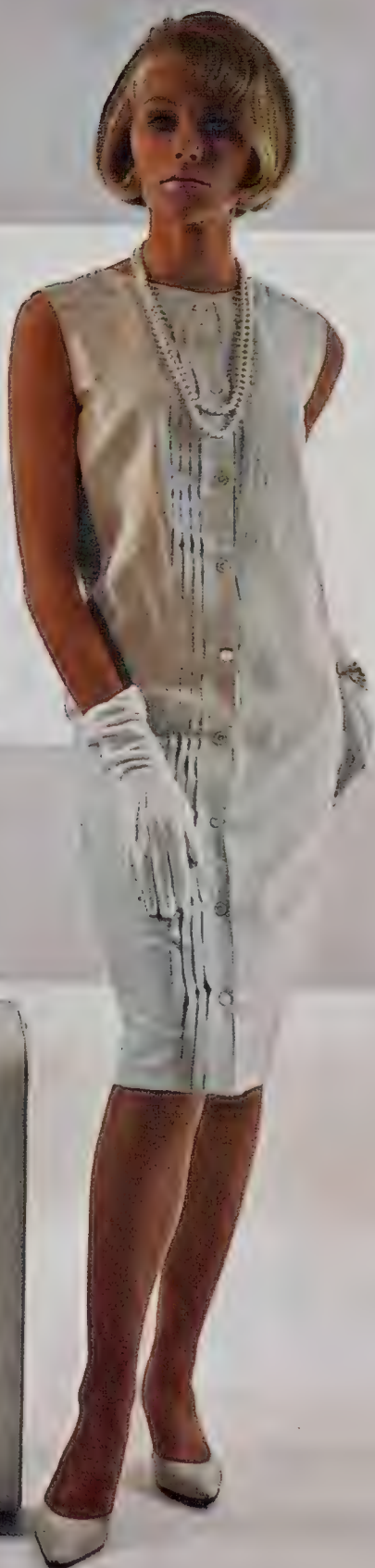
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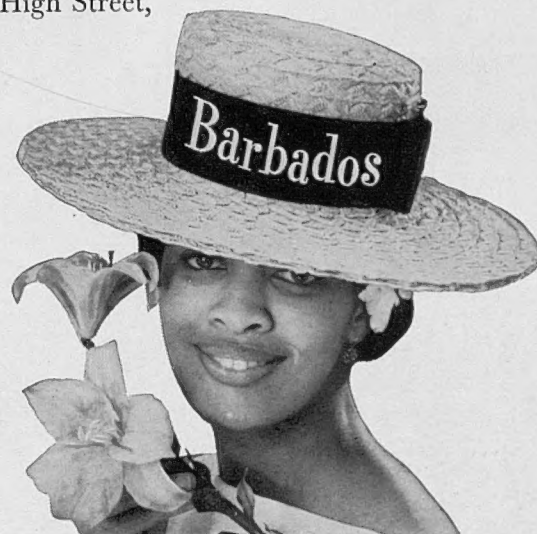
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